



Daily autonomy enters the home stretch !!

by Wendy Jones

Amid cheering crowds and flying confetti, Students' Council approved a proposal for Daily autonomy in a historic 16 to 4 vote last night.

The proposal, on which students will vote in a March referendum, would establish a Publications Society governed by a Board of Directors composed of four student representatives chosen by campus-wide elections, and three representatives elected by the staff of the Daily.

The Board of Directors would take over the functions now served by the Publications Board, which is composed of three student councillors, two members-at-large and three Daily staffers.

The change makes the Daily legally and editorially autonomous from the Students' Society.

Endorsing the motion to take the autonomy proposal to a

referendum, Students' Society president Todd Ducharme said:

"The idea of separating the press from government is important."

Ducharme said he "was vehemently opposed to" certain aspects of an earlier proposal which would have given the Daily staff a majority on the Board of Directors.

Last session Council gave approval in principle of Daily autonomy but sent the proposal back to the joint committee of councillors and Daily staffers (the autonomy committee), which has been studying the question since March 1980.

Opposition to the proposal put forward last night came primarily from Ted Claxton, Law representative to Council.

Claxton said he opposed the proposal because he felt more restrictions should be put on the Board of Directors than are contained in the Board's proposed constitution.

"Just because it's legal doesn't mean it's democratic," he said.

Responding to Claxton, Liz Norman, Music representative, said: "We have to believe that people (on the Board) will try to do their best and it's our responsibility to give students a chance to vote on this."

Arts representative Shawn McAllister said he was worried that no students would want to

serve on the Board.

"The Daily arouses some passion in the student body. People are interested, they may not like the Daily but they're interested," countered VP Internal Terje Anderson.

Discipline Code committee established

by Peter Orr

Council voted unanimously last night to set up an ad hoc committee to examine the Student Disciplinary Code proposal now before Senate.

Headed by VP Internal Terje Anderson the committee will "contact student groups on campus and develop constructive opposition" to the proposed Code on Student Conduct and Disciplinary Procedures.

"The political implications of the Code cause great concern that it will be misused against students who decide to take part in political activities such as demonstrations organized by the South Africa Committee," Anderson told Council.

Speaking in support of a committee to organize student opposition to the Code, Arts Representative Shawn McAllister stated, "If this document get through it's going to substantially alter the atmosphere in this university."

Student senators have voiced strong objection to a number of clauses in the Code, in particular the following:

"No student shall, by action, threat or otherwise knowingly obstruct University activities."

"No student shall, without permission or just cause, knowingly enter or remain in any University building."

"No student shall use words in a situation of clear and imminent danger which incite others to behaviour which violates any article of this section."

A student may potentially be expelled for violation of any section of the Code.

McAllister stressed the importance of students attending the Senate meeting next Wednesday to show support for the student senators who will oppose the implementation of the disciplinary code.

"If we have a substantial body of students (in 821 Leacock) it heightens the leverage we student senators are going to have."

The Ad Hoc Committee will meet today at 5:00 pm in room 423 of the Student Union.

The Admissions Office is not the only thing sucking people dry on campus these days. Students who feel like bleeding for a good cause should go to the Engineering Blood Drive today in the McConnell Engineering Building's Common room between 10am and 6pm. A good bleed will be had by all.

Thursday
February 5, 1981
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Montréal

Canada's Only Students' Daily

The McGill Daily

Student fees: Fifteen dollars for a new gym?

by Kimberly Stephenson

The Students' Society endorsed a proposal last night to put to referendum a motion calling for a \$15 per year increase in student fees to pay for new athletic facilities.

The referendum question reads as follows: "Do you approve an exceptional assessment for a limited period of \$7.50 per student per semester for ten years to help cover the cost of constructing new athletic facilities at McGill University?"

"It is our intention to make the university realize that students are demanding new facilities," said Lorne Smith, co-chair of the Athletic All Councils.

"One of the universal griefs at this university is the condition of the athletic facilities. As students we will have to demonstrate that we care and are willing to make a contribution. I also want to stress that students who graduate and remain in the Montreal area will still have access to very cheap facilities," said Todd Ducharme, president of the Students' Society.

The fee will be collected from students only if university officials agree to several provisions, including that the

funds pay only for the construction and operating costs of new facilities; that a decision to build be reached by Dec. 3, 1983; that if it is decided not to build, funds collected up to that point be handed back to the Students' Society; and that proper recognition be given the contribution made by students, including veto power over the

name of the new facilities.

In response to an objection that the University of Montreal did not have a fee increase to pay for new facilities, Science representative to Council Debbie Shapiro responded that McGill could not expect any government funding.

"Government funding is going downhill. The govern-

ment has built facilities only for those universities which don't have any facilities," she said.

A student in the audience objected to the priorities implicit in the motion.

"Are we going to start raising money for library books and teachers' salaries as well?" he asked.

Board gets divestment deadline

by Steven Yudin

Students' Council decided last night to take action if the Board of Governors does not divest its holdings in companies that invest in South Africa.

In a unanimous declaration of support for the South Africa Committee (SAC), Council decided to call a press conference to express its views should the Board refuse to agree to complete divestment by March 23.

The resolution stated that Council "will consider their (the Board's) silence to constitute a statement that present investments in South Africa will not be withdrawn."

Council would also call an open meeting in order to "allow students...to resolve the future direction of the campaign."

"I expected as much from Council," said Barbara Jenkins, (SAC) South Africa Committee chairperson and undergraduate representative to the Board.

"I'm pleased to know there's unanimous support for our committee's actions. Students are angry at having been ignored this long and that could be reflected in the decisions they take at an open meeting," she said.

In her appeal to Council, Jenkins stated that while the Committee on Social Responsibility in Investment (set up by the Governors last March) has spoken to a number

of white South Africans, no blacks or coloureds, who suffer persecution under the apartheid system, have been consulted.

"We don't think that's representative of the issue," said Jenkins.

"We've asked (the committee) for assurances that both sides be heard and we didn't get a straight answer. You can see what we're hitting our heads against," said Todd Ducharme, Students' Society president.

Council also called for "a mass demonstration of support for South African divestment" to coincide with the next two meetings of the Board of Governors and pledged closer links with the SAC.

Classified

Ads may be placed through Sadle's, 1st floor Student Union building, 9 a.m. - 5 p.m.
 McGill students: \$2 per day. For 3 days \$1.75, more than 3 days \$1.50.
 McGill Faculty and Staff: \$3.00 per day.
 All others: \$3.50 per day.

341 - APT., ROOMS, HOUSING

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352 - HELP WANTED

JUDGES FOR WINTER CARNIVAL DEBATING TOURNAMENT: training / question-answer periods this week in the Union Building: today, room 310 at 4 pm; Wednesday, Feb. 4, room 310 at 4 pm; Thursday, Feb. 5 room 302 at 12:30 pm. Please turn up! All newcomers interested in helping out also welcome. Phone 392-8909 for further information.

Wanted: Printer for a TRS-80 Micro Computer. Terms negotiable. Call Marty at 486-5412.

354 - TYPING SERVICES

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361 - ARTICLES FOR SALE

1 pair Infinity Quantum 2 speakers. 1 Nikko Alpha 3 power amplifier (80 watts/channel). Best offer, must sell. Call 487-5099 after 6pm.

Brand new, never been worn: Head ski suit. Size medium. Sugg. retail \$355.00, asking \$100. Phone 845-9657.

367 - CARS FOR SALE

Ford Pinto 1973 - 2 doors. Mileage: 42,000 only one driver. Automatic transmission. 4 new tires including 2 winter tires. Radio. Price: \$800.00. Phone: 672-6202 at dinnertime.

372 - LOST AND FOUND

Found: small size Chomedey Polyvalente High School grad ring, on Prince Arthur (near Durocher), Jan. 30, 1981. Contact Dave 842-5945.

Big reward for the return of my navy and white Dior purse and/or its contents. Contains important identification and items of sentimental value. Lost Thursday night January 29th in the McGill Student Union Ballroom. PLEASE!!! Call 487-5490 or 487-5306.

Found: on Saturday Jan. 31, a set of keys in parking lot behind the Samuel Bronfman Building. Contact Stanley at 678-8379 after 8:00pm.

Found: Cross pen in front of Bronfman Building Wed. Feb. 4 around noon. Please call 392-8902, or come to Rm B-17 in the Union Building (basement).

374 - PERSONAL

Rosebud: Have a Happy Birthday! Love: The Pillsbury Doughgirl.

385 - NOTICES

An incredible way to meet people: The Real Person's Club of Montreal. Just a dollar a month! Phone 737-8896 or write Box 25, Côte St-Luc, Mtl., H4V 1H8. This is not a dating service. Best to phone early in day or late at night.

Lambda Chi Alpha fraternity challenges you! To enter a team of your five quickest drinkers in the Championship of the Chuggers Friday, Feb. 6, 3505 Peel Street. Prizes and trophy. To enter a team call 288-6717.

387 - VOLUNTEERS

Volunteers Wanted - for trial of new contraceptive. Appropriate stipend (Can. \$350) involved. If interested call 842-1231, ext. 729.

Willing to do some volunteer work at St-Vincent de Paul's (men's penitentiary) on Monday nights. For further info please call Evelyn at 681-5245.

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In 1978, the Federal Government established an employment policy to increase Native representation in the Federal Public Service. The Office of Native Employment, a section of the Public Service Commission was created to fulfill this function.

To adequately respond to the federal department's requests for applicants, the Office of Native Employment needs the names of Natives interested in pursuing a career in the Public Service of Canada.

Interested students should send an application or resume to:

Richard Picard
 Regional Coordinator
 Office of Native Employment
 1126, chemin St-Louis, room 205
 Sillery, Quebec
 G1S 1E5

Once received, all applications and resumes will be reviewed and interviews will be scheduled.

Application forms will be available at your McGill University Canada Employment Centre, 3637 Peel Street, Room 308.



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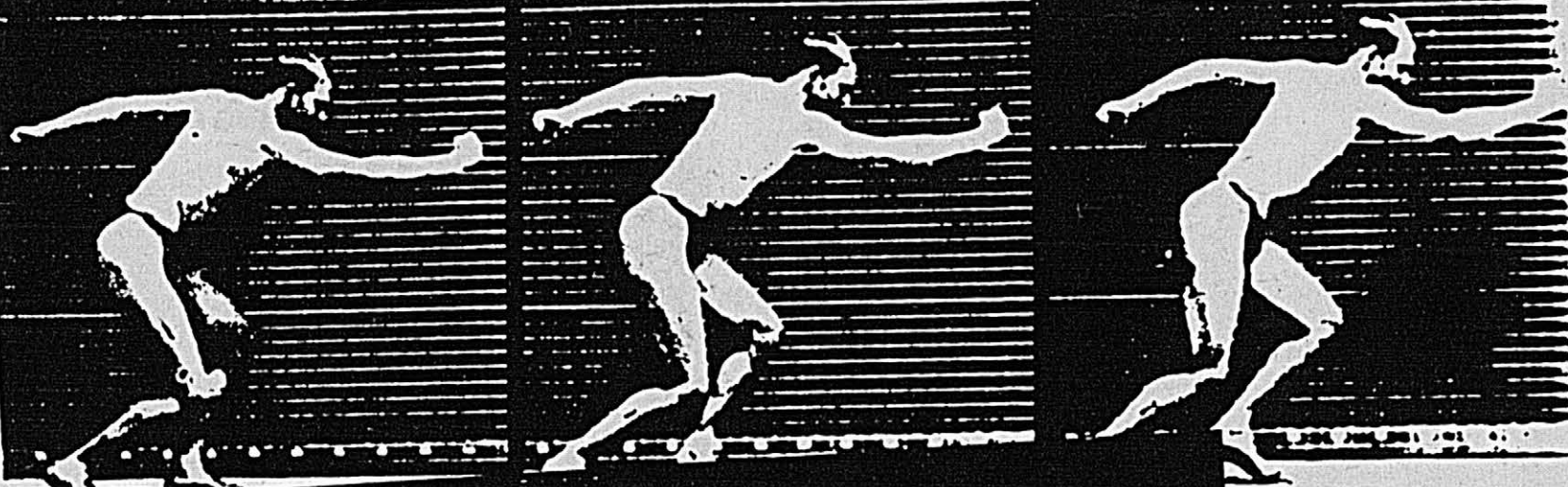
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Students' Society ELECTIONS



TO BE HELD

WEDNESDAY, MARCH 4, 1981

(ADVANCE POLLS — MARCH 2, 1981 — PLACES TO BE ANNOUNCED)

NOMINATIONS ARE HEREBY CALLED FOR THE FOLLOWING POSITIONS

*STUDENTS' SOCIETY EXECUTIVE

PRESIDENT
VICE-PRESIDENT, Internal Affairs
VICE-PRESIDENT, External Affairs

*BOARD OF GOVERNORS

ONE UNDERGRADUATE REPRESENTATIVE (Incl. Law, Medicine & Dentistry)
ONE GRADUATE REPRESENTATIVE

*SENATE

ARTS (Incl. Social Work)	1 REPRESENTATIVE
DENTISTRY	1 REPRESENTATIVE
EDUCATION	1 REPRESENTATIVE
ENGINEERING (Incl. Architecture)	1 REPRESENTATIVE
LAW	1 REPRESENTATIVE
MANAGEMENT	1 REPRESENTATIVE
MEDICINE (Incl. Nursing & P & OT)	1 REPRESENTATIVE
MUSIC	1 REPRESENTATIVE
GRADUATE STUDIES (Professional)	1 REPRESENTATIVE
GRADUATE STUDIES (Academic)	1 REPRESENTATIVE
RELIGIOUS STUDIES	1 REPRESENTATIVE
SCIENCE	1 REPRESENTATIVE

DEADLINE: THURSDAY, FEBRUARY 12, 1981 (See below)

CANDIDATE'S QUALIFICATIONS AND NOMINATING PROCEDURES:

EXECUTIVE

President — may be any member of the McGill Students' Society in good standing with the University except:

- i) partial students taking less than three courses
- ii) students registered in the Faculty of Graduate Studies and Research who are non-resident students or full members of the teaching staff.

Nominations must be signed by at least 100 members of the McGill Students' Society together with their year and faculty.

Vice-Presidents, Int. & Ext. — same qualifications as for President. Nominations must be signed by at least 75 of the McGill Students' Society together with their year and faculty.

BOARD OF GOVERNORS

Candidates must be members of the McGill Students' Society and must be registered at McGill University as full-time students in good standing following the normal load of courses per year. Nominations must be signed by at least 75 members of the McGill Students' Society together with their year and faculty.

SENATE

Candidates must be members of the McGill Students' Society and

1. be students in good standing who are registered full-time for a degree or diploma and have satisfied conditions for promotion in their previous year of studies,
- or
2. be students in good standing who have satisfied conditions for promotion in the previous year of studies and who are registered in a degree or diploma program, but who are permitted by Faculty to undertake a limited program,
- or
3. be students in good standing who are registered full-time or in a limited program for a degree or diploma, and who are repeating a year for reasons other than academic failure.

Nominations must be signed by at least 50 members of the McGill Students' Society who are in the same faculty as the prospective candidate together with their year and faculty, or by 25% of the student enrolment in the faculty together with their year and faculty, whichever is the lesser of the two.

N.B. Students in Continuing Education are NOT members of the Students' Society.

OFFICIAL NOMINATION FORMS ARE AVAILABLE AT THE STUDENTS' SOCIETY GENERAL OFFICE, ROOM 105 3480 McTAVISH STREET.

ALL NOMINATION FORMS MUST HAVE THE CANDIDATE'S SIGNATURE TOGETHER WITH HIS YEAR AND FACULTY, ADDRESS AND TELEPHONE NUMBER.

*CANDIDATES MAY RUN FOR ONE POSITION IN EACH OF THE THREE CATEGORIES PROVIDED SEPARATE NOMINATION PAPERS ARE HANDED IN FOR EACH POSITION. A PENSKECH OF 100 WORDS OR LESS AND A PHOTO OF THE NOMINEE MUST BE HANDED IN WITH THE NOMINATION.

ALL NOMINATIONS MUST BE SUBMITTED TO THE STUDENTS' SOCIETY GENERAL OFFICE IN THE STUDENTS' UNION NO LATER THAN:

4:30 P.M. THURSDAY, FEB. 12, 1981
c/o LESLIE COPELAND, Secretary

PETER MacARTHUR
Chief Returning Officer

Herbs and Health

Maggie Allison

The use of herbs to counteract disease and all manner of bodily ills is not new. Scholars have found that as early as 3000 years B.C. an individual existed in China (Shen-nung) who not only practiced agriculture, but dabbled with hundreds of herbs whose names and effects on the body he recorded. Most ancient civilizations that lived on the land began their medical practice in this way. It seems only logical that cultures dependent upon nature for food would have nowhere else to turn in times of illness and that individuals all over the globe would have experimented with grasses, roots, leaves or bark.

The way that herbal experimentation began was simple: trial and error. The ancient Chinese were famous for their wild sampling of all sorts of herbs, either in their natural state or in alarming mixtures to see what the effects were on the body. Chinese herbal remedies, like those of the ancient Greek culture as well, were meant to restore physical harmony to the body when any imbalance occurred. The philosophy behind this balance was complex, but the cures simple.

It seems evident to scholars that the Chinese had no real recipes to follow, but merely collected quantities of herbs and boiled them into a strong tea which was then consumed. The results were sometimes nauseous or fatal, but for the most part brought success.

The question of success is sometimes doubtful. Today, we know which herbs treat which parts of the body, and in using this knowledge to analyze the ancient remedies, it is probable

that in a few cases, nature itself cured the ailment as the herbs involved could have had no possible effect on the illness.

As time wore on and herbal mixtures became more complex, the art soon fell out of the hands of the local 'wise folk' and into those of a doctor-like figure.

The past twenty years has seen certain factions of our Western society become disenchanted with the twentieth century habit of running to the family doctor for every ailment, no matter how small. The cost of health care and drugs have been influential in turning people away from doctors for these little things. The "back-to-the-Land" movement and health food fad of the late sixties brought herbal home remedies back into popularity.

Much study has since been made of nutrition, daily vitamin, mineral and exercise requirements, holistic approaches to medicine, and bodily care in general. With the public at large more aware of the nature and needs of their bodies, people have begun to take their health into their own hands and herbal remedies have become more popular than ever.

In Montreal there are two excellent places to purchase herbs and the books mentioned above. The first is *Aux Petits Oiseaux* at 1609 St. Laurent Blvd. between de Maisonneuve and Ontario. As well as selling individual herbs to mix on your own, it offers its own mixtures and remedies. The second location is *The Wide World of Herbs* at 11 Ste-Catherine E., and its accompanying store *Naturellement* at 1406 St. Laurent Blvd. (corner Ste. Catherine) where, again, ready-made remedies are sold as well as bulk herbs.

Herbal formulas should not be seen as curatives but merely helpers, or aids to certain bodily functions. Diagnosis and treatment of disease is still the doctor's job, but strengthening the body and helping it is ours. Here are a few herbal remedies to try.

Fatigue and Stress

A natural herbal formula that builds zest, energy, stamina and endurance, increases mental and physical work ability; helps combat everyday weariness; relieves signs of brain lag; improves mental and physical reflex action; protects the body against stress, radiation and various chemical toxins.

Herbs: Siberian Ginseng, Gotu Kola, Capsicum.

Nervous Tension: A natural herbal formula that has a valuable soothing-calming effect on the nervous system. Fast acting for one who is uptight, upset or worried. It feeds and heals frayed nerves and nerve endings.

Herbs: Lady Slipper, Scullcap, Hops, Catnip, Black Cohosh.

Respiratory Problems: Effective in all respiratory affections such as bronchitis, pneumonia, asthma, tuberculosis, infection, coughs and colds.

Herbs: Comfrey Root, Mullein, Chickweed, Marshmallow, Lobelia, Comfrey, Fenugreek, Hyssop, Yerba Santa, Wild Cherry Bark.

Infection and Fever: Eliminates infection and is effective in reducing fever.

Herbs: Echinacea, Golden Seal Root, Poke Root, Capsicum.

Digestive Problems: A natural herbal formula especially for

alleviating gas, relieving acid and aiding digestion.

Herbs: Ginger, Peppermint, Cramp Bark, Wild Yam, Spearmint, Fennel.

Impotency: A harmless natural herbal formula that corrects conditions of impotence and strengthens sexual power. It increases sexual desire and the ability to perform sexually.

Herbs: Siberian Ginseng, Damiana, Fo-Ti Herb, Gotu Kola, Sarsaparilla, Saw Palmetto.

Insomnia: A natural herbal formula which is an excellent aid in promoting natural, restful and refreshing sleep.

Herbs: Hops, Valerian, Scullcap.

Hayfever and Sinus: A natural antihistamine and decongestant which dries up sinuses and removes mucus from the head and lungs.

Herbs: Brigham tea, Marshmallow, Juniper Berries, Golden Seal Root, Chaparral, Burdock, Parsley, Cayenne, Lobelia.

Weight Reduction: A natural herbal formula to aid in weight reduction.

Herbs: Chickweed, Licorice Root, Saffron, Gotu Kola, Kelp, Echinacea, Black Walnut, Mandrake, Hawthorn Berries, Fennel, Papaya.

Headaches and Pain: Wild Lettuce, Valerian, Capsicum.

There are numerous books published and currently available which inform us what properties each herb possesses and what ailments or symptoms or parts of the body each treats.

Natural Herbal Formulas by Dr. Stan Malstrom

A complete compilation with details on over 50 different herbal preparations for 200 common ailments. 36 pages. \$1.95.

Back To Eden by Jethro Kloss

The world's best-known guide to herbal medicines, natural foods and simple home remedies. 684 pages. \$2.75.

On Your Own Body by Dr. Stan Malstrom

The book aims to do what the title implies — teach you how to assume responsibility for your own good health through the use of herbs, fasting, exercise and

massage. Over 400 pages. \$12.95.

Common Herbs For Natural Health by Juliette de Bairacli Levy

Includes medicinal herbs and herbal treatments from around the world as well as useful information on how to gather and preserve herbs and how to make medicines from common herbs. 200 pages. \$2.75.

Herbal Remedies For Common Diseases by Stan Malstrom.

This book deals with the tried and true herbal remedies for common diseases. It pinpoints specific natural remedies for colds, flu, fever, arthritis, acne and many other ailments. 30 pages. \$1.95.



Susan Spicer and Morris Pope Hodder

Blood-curdling Drama

Rona Unrau

Throughout the years, *Dracula*, that virile vampire, has succeeded in seducing many film directors, normally resulting in a deluge of trashy B-grade flicks for early-dawn, semi-comatose viewers. Once again he has struck, this time luring the *Players' Theatre* of McGill into attempting a live version of his story. Surprisingly, it works much better than many professional endeavours and without half the tacky gimmicks and special effects which often smother the play.

As an introduction, the audience is entertained by a long session of funeral organ music which is evidently meant to send deathly chills up spines but, because of its lengthiness, only manages to inspire a vague feeling of nausea. Thankfully, it is silenced as the lights reveal a room in the residence of Dr. Seward, across from Dracula's abode. The set, an obvious product of hard work, immediately demands attention. A few details, such as a simulated stained-glass window over balcony doors, contrast with its basic bareness, forming a realistic home-setting that has a sinister aspect about it. Any such impressions, however, are dispelled as soon as the act gets under way.

All potentially suspenseful scenes are balanced, and often overwhelmed by touches of comedy, such as when Professor Van Helsing expounds his theory that a vampire is terrorizing Lucy Seward. All the while, the latter's father (Stephen Kelley) is having

amusing difficulties in lighting his pipe. Mitchell Brownstein, who plays John Harker, Lucy's concerned lover, does nothing to intensify the mystery; his exaggeration of emotion causes many dramatic lines to fall flat. Lucy (Susan Spicer), Dracula's victim, seems to have the same problem, but together they are perfect as a deliberately melodramatic couple. The only eerie moments occur thanks to the ravings of Renfield (Peter Manos), the lunatic in Seward's care but under Dracula's power. Underlying his clownish gestures and high-pitched laugh is a sense of demonic insanity.

Special effect No. 1 appears in the commencement of the second act as fog sweeps through Dr. Seward's. The mood changes again, however, as the doctor's attendant and a high-strung maid begin to flirt. These two types of characters have become hackneyed conventions of the theatre, but the two actors, Joseph Chart and Malvina Clag, play them extremely well and are successful in drawing laughter despite the overused lines which they must work with.

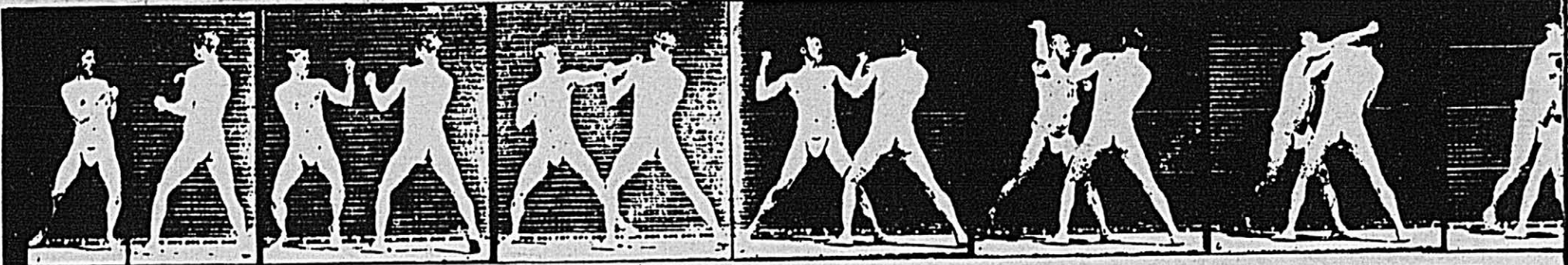
Finally the suspense begins as Dracula makes his first major entrance in the play. Morris Pope Hodder does a fine version of Dracula, basically depicting the traditional model but avoiding the excessive exaggeration that has characterized the role for many other actors. His scene with Professor Van Helsing is one of the most interesting in the play

because it is a battle between both the two strongest characters and the two strongest performers. Unlike the first act, in which Andrew Forrester's brilliant portrayal of the Professor threatens to overshadow everyone, including Dracula, the two end in a checkmate here.

Dracula later demonstrates his hypnotic charm on Lucy in a particularly intense scene which fades out at exactly the right moment and further proves the theory that imagination is more potent than reality.

The demise of the diabolic Count completes the play and brings into existence a great test of the play's merit. Trying to create suspense in this well-known conclusion is as easy as making Bambi a thriller. But the level of tension is maintained with the help of effective lighting and acting. It is the fairly high quality of this combination which makes the play enjoyable and deserving of a large audience. The swift transitions from drama to comedy and their simultaneous appearance may baffle many spectators but they serve to make a point: *Dracula* does not give any deep social or moral messages but is meant to be appreciated as pure entertainment. And for anyone who gives it a chance, it works.

Dracula
directed by: Micheline Chevrier
produced by: Joe Chart and Janet Spiegel
February 3 - 7 and February 10 - 14, 8:00pm.



Sports Fiction as Epic

Brahm Pascal

Forgive the desperate undergraduate who, after sacking a score of possible term paper topics with the ruthlessness of his Visigoth ancestors, piles the mercenary route and finds a haven in "Literary Antecedents to Babe Ruth in Mesopotamian Poetry."

Professors have received stranger items in academic history and surely a ballplayer named Eli Grba has enjoyed a more dubious fate than the one planned for the Sultan of Swat by our enterprising student.

Yet Joe Undergrad has found, unbeknownst to him of course, the source of much that is written in the sports fiction and non-fiction of the twentieth century. Joe's sensational introductory paragraph will probably read,

The cradle of civilization was robbed by no less a literary eminence than Phillip Roth in search of his Great American Novel...

Sport is a metaphor for life and don't ask what that means. As a childhood and teenage sportsaholic, I assumed it was the other way around. Still do. Much of sports literature, especially the good stuff, is focused on the national pastime, baseball. There are a good number of reasons why that is, given a fair historical perspective. Of the four major North American spectator sports (besides horse racing) (baseball, football, basketball and hockey), baseball is the oldest by a good 50 years (1869 is its date of birth). Basketball will always suffer the stigma of being a gypsy sport, treated more successfully by sociologists rather than novelists; football was popular in colleges and universities 50 years before the nascent NFL was in the picture; and hockey, well the best book you're ever going to read about hockey is the classic *Face Off*.

The first literate work of sports fiction featured a semi-literate hero: Jack Keefe of Ring Lardner's *You Know Me Al* (1914), the first of the "busher" stories. The busher stories were letters from Jack Keefe, a fictional pitcher on the Chicago White Sox, to his friend Al in Bedford, Indiana.

Lardner's gift is in recreating in the written word the language of American vernacular, the language spoken by most Americans. And the baseball in the stories is technically flawless, including the descriptions of the 1914 White Sox team play. That is an important point because many sports novels fall if the sport is not true to itself.

In the alibis, the witless repartee, the mangled axioms and the illiterate spelling, Keefe stands as an original in American fiction.

Keefe is a folksy hick-type yet Lardner doesn't endow him with all the shining attributes of the baseball hero. Keefe's problem, something we'll hear about later in another time, is that he has great natural talent but he abuses it. In another literary form, says the epic poem, we might call it Jack's fatal flaw. Yet such flaws or their ab-

sence dominate many of the themes of sports fiction and non-fiction.

When Lardner was writing, baseball was a sport still in its growing years. The fictional Keefe was part of a White Sox team with six members that would throw the 1919 World Series, an event signalling baseball's Dark Ages. It's no coincidence that the Major Leagues ordered Spalding, the baseball manufacturer, to put a little more spunk into its product, hence the "rabbit ball" era, the dawn of the Yankee Dynasty and baseball fans marvelling at gigantic feats as unfathomable as a round earth.

Over the next 25 years or so the best sports non-fiction was written in the sports pages of most American newspapers. This was a gestation period for many future writers who were weaned on baseball and learned the American argot through the game; they just had to become famous enough to find the time to write about the national pastime.

And when these authors "arrived," they found the time to write about the beloved sport in terms of what most of them learned in university English Literature or Classics courses and what most remembered of their youth. As Bernard Malamud says, "I saw Babe Ruth hit a homer or two at Yankee Stadium, and was present the day Lou Gehrig took over the first base from Wally Pipp. The whole history of baseball has the quality of mythology."

Malamud's own contribution to sports literature, *The Natural*, dickers in the epic hyperbole of sport. The hero, young Roy Hobbs (Hobbed King) produces his cataclysmic clouts with a bat dubbed "Wonderboy" (re: King Arthur and Excalibur); Max Mercy, the sportswriter who would ruin a man's life for a scoop; the fading hero, Walter "The Whammer" Whamboldt; the names, the events and the symbols are riper than a brown banana. Hobbs is a latter-day variation on the Jack Keefe archetype, the supremely talented young baseball player who is flawed by his proclivity for women, flattery and a serious naïf.

The themes become almost redundant and are promulgated by the language we use to describe sports and their histories: eras, dynasties, heroes, scandals. Phillip Roth has written the ultimate baseball epic in *The Great American Novel*, another tale of the exploits of the most gifted baseball player ever with the petulance of a four-year-old. Get the name: Gil Gamesh, "G as in Gorgeous, I as in Illustrious, L as in Larger-than-life."

The name originates in The Epic of Gilgamesh, the story of the King of Uruk (by way of Mesopotamia), the earliest epic known to man and the first epic hero.

The Roth, Malamud and other baseball stories can be found in *Felder's Choice: An Anthology of Baseball Fiction*, edited by Jerome Holtzman, a splendid selection of the finest in the genre from the past 40 years.

Sportswriters are certainly not immune to this type of myth propagation and Jimmy Cannon, for years a columnist on the New York Post, trafficked in the heroes and bums of his era. From a collection of his best work, *Nobody Asked Me But... The World of Jimmy Cannon*, you just have to like a guy with Cannon's perspicacity: If Howard Cossell were a sport, he would be roller derby.

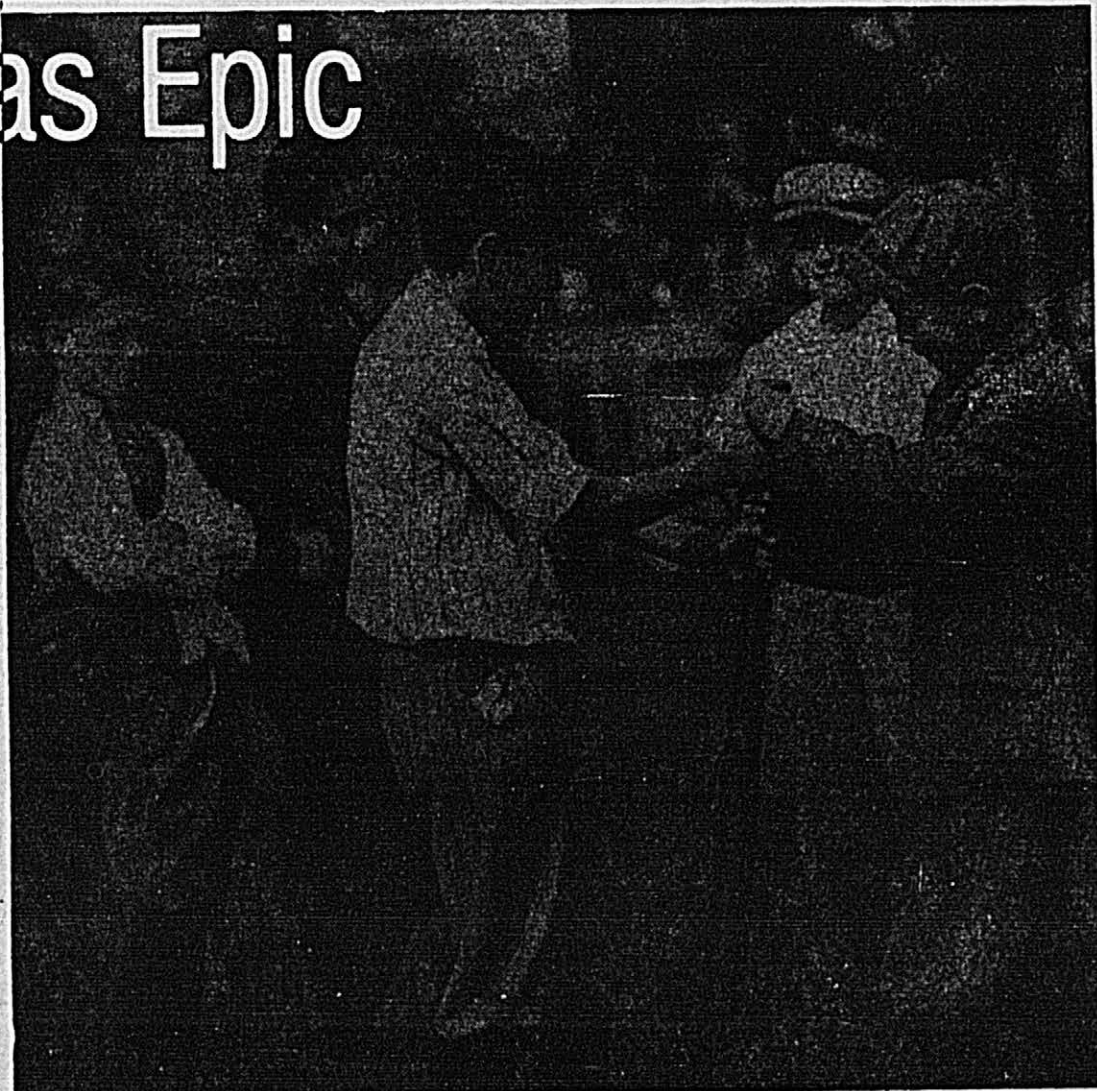
In a piece devoted to Roger Maris, the man with the gall to break the Babe's record, Cannon synthesizes arguments for the question: What are the proper ingredients or *Right Stuff* of the baseball hero? Concluding his sympathetic but unflinching column, "You're Roger Maris who isn't Babe Ruth." Spectators would not acknowledge Maris' pursuit of the Bambino's mark; Maris could not be molded into the hero a fan could love. Further, he was desecrating a legend.

Then there is Mickey Mantle, the bronze, vibrant Yankee slugger for whom Cannon reserves all his homage, fealty, etc.: "On how many days have you shivered with the wonder of being Mickey Mantle?" Indeed Mantle is blessed like Keefe, Hobbs and Gamesh with that star quality fans look for. Roger Maris was destined to star in the B-movie of life.

Thus 1968 heralded the dawn of the *epic vérité*, the sports non-fiction, written by an accomplice from an athlete's tape-recorded musings, and sold as the inside-the-jockstrap-true-story of major league anything.

The seminal, *Instant Replay: The Green Bay Diary of Jerry Kramer* preceded the more controversial *Ball Four*. While Kramer merely sought to take the fan behind the scenes at a Packer training camp,

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Henri Sc

Louise Haberl

Saturday night. For thousands of fans across this land, that means *Hockey Night in Canada*: a meeting of mind and muscle, of stick and puck.

And for serious fans of the game, it can mean a good plate of pig's knuckles and a cold beer in a warm brasserie. Not just any brasserie with rock 'n' roll blaring and underage punks running in and out, but a true hockey fan's brasserie.

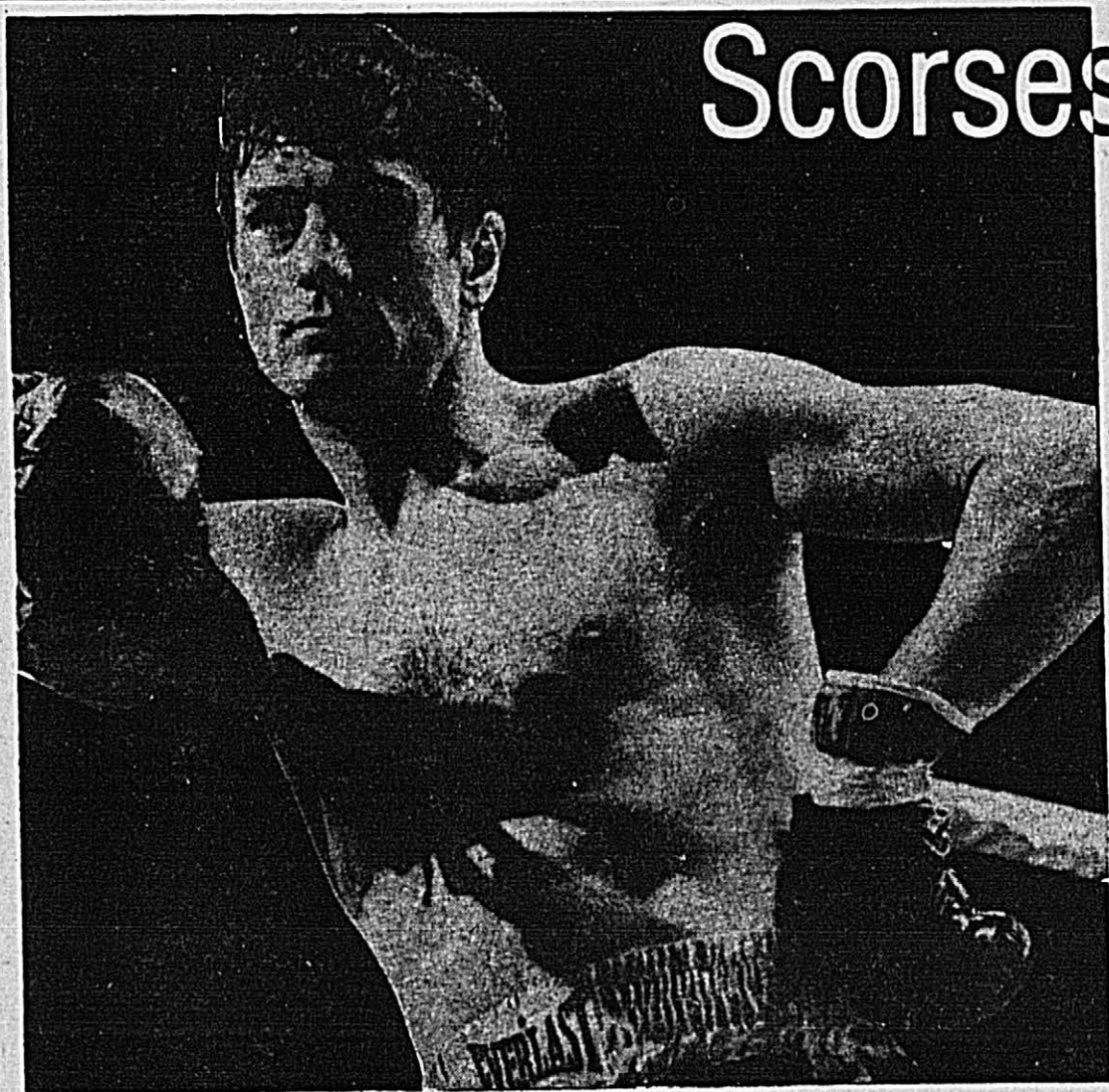
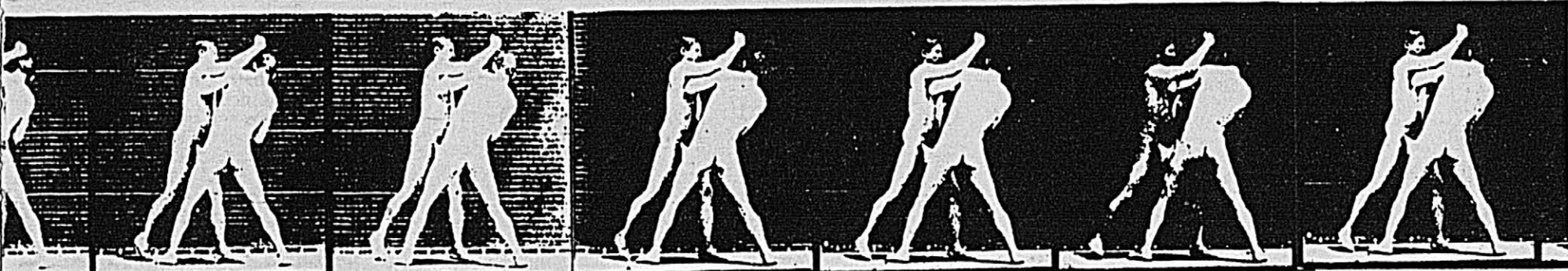
With these prerequisites in mind, this semi-avid sports fan and a companion set out to test the pre-game ambiance and the menu at Brasserie Henri-Richard on Avenue du Parc.

Having been to possibly only two other "hockey" brasseries in my life, I was not in a good position to decide what was acceptable sports decor. The two hundred-odd hockey sticks hanging above our heads, were, however, an effective touch and the glass-encased trophies at the entrance made Henri's feats come alive.

The waiter was perhaps less impressed than I with the decor and more concerned with taking our order: "Would we like a beer before dinner?" (No other aperitifs were offered.) Yes, a Labatt's Bleu and a draft. What would we like to eat? I felt morally obliged to take the pig's knuckles — at least if I was to be any judge of the validity of pre-game warm-up rites. As the special of the day (\$3.00), they would undoubtedly be a real bargain.

My companion, less bound to





Scorsese: Raging Mad

He finally gives in to the gangsters at the urging of his brother (who is also his manager), throws a fight and loses his self-respect in order to gain a shot at the title. This he wins, successfully defends while his marriage fails, and ultimately loses. After his subsequent retirement, the film crs slowly with him through his acquisition of a night club, the departure of his wife and family, and the morals charges that land him in jail. He is released, broken and alone, reduced to telling stories and insulting junkies in the sleaziest of bars.

Scorsese is content to keep telling the same old story with a few new words, stalking familiar obsessions in familiar ways. Robert DeNiro once again plays the obnoxious, stubborn, New York City scuffler he has continuously portrayed in his work with the director. Scorsese's vision of the small-time gangsters in *Mean Streets* has grown into a fascination with the influential, "respectable" underworld figures in *Raging Bull*. The guilt that plagued Charlie (Harvey Keitel) in *Mean Streets* is the last gasp of a defeated Jake LaMotta in the new film. The almost random current of physical and psychological violence (between lovers, friends, and families as well as rivals) that dominates Scorsese's work virtually explodes in *Raging Bull*.

The violence, the New York streetlife, the family ties, the Machiavellian underworld, the guilt, the hustling, self-destructive poor-boy hero — these elements are characteristic of Scorsese's limited vision, and they are no different in *Raging Bull*. If the director is obsessed, at least he is intent enough in his obsession to create powerful, highly emotional film art.

The fact that the film is in black and white (an uncommon but none-too-daring decision) links it, not only to the era of LaMotta's ascent to the title, but to the traditions of films about boxing made in the forties and fifties. The grainy, film noir style of *Raging Bull* recalls the mood of such films as *The Harder They Fall*, *City For Conquest*, and *The Set-Up*, referring to the traditional underworld control of the sport, the traditionally impoverished but determined fighter, the traditional rise to glory and the consequential price that must be paid. Scorsese goes so far as to have LaMotta quote Marlon Brando's now-famous "Charlie, you was my brother" soliloquy from *On The Waterfront* in the strange but fascinating final sequence of *Raging Bull*. The director uses the invention of television not only as a reference to historical context and as a metaphor for emotional distance, between the fighter and his brother, but also as a subtle ironic reminder of black and white.

The acting is superb throughout the film. While the roles are not particularly challenging, there is virtually no distance between the actors and their characters. DeNiro is no hero, nor even an antihero, but an animal — destructive, uncontrollable,

stubborn, but human and very real. The real treat, though, is in Cls Corman's casting of unknowns Cathy Moriarty and Joe Pesci in the roles of LaMotta's wife and brother, respectively. Moriarty captures the beauty and indifference of Lana Turner and Pesci gives a powerful performance as an intense, little man torn between his brother and the mob.

What makes *Raging Bull* so exceptional though, is Scorsese's film technique. Like Hitchcock, Scorsese dares to use experimental and potentially disorienting cinematography in order to emphasize certain aspects of the film and to thoughtfully manipulate his audience. The opening sequence is a surrealistic, slow-motion vision of the hooded fighter through the ropes of the ring, warming up in a smoke-filled arena. Throughout the film, Scorsese opens on new sequences with a montage of close-up shots of a few atmospheric details — a coffee cup here, a bottle neck there — while the dialogue has already begun. Then the camera cuts to a shot of the characters such that the details can be seen in their proper context.

The director uses slow motion to depict LaMotta's vision of the underworld figures, gliding effortlessly through their more-than-comfortable world.

To span the time between the fight LaMotta throws for the mob (1947) and the title fight (1949), Scorsese alternates between still shots of the intermittent fights and color Super 8 "home movies" of (DeNiro as) LaMotta; his wedding, his brother's wedding, his new home, the couple horsing around, etc. over a soundtrack of the haunting, symphonic theme music of the film. This is the only color footage in the film, and not coincidentally, the only time an even superficially content Jake LaMotta is revealed. The use of home movies as a serious means of expression is one of Scorsese's pet notions, as anyone who has seen the opening sequence of *Mean Streets* knows.

The best of these techniques, however, are reserved for fight scenes during which the director makes use of the tools of film in order to render the power and violence of the ring so palpable to his audience. Whenever LaMotta has done damage to an opponent and backs off, there is a muffled mechanical sound of acceleration, like a plane taking off, or a car speeding up. At certain points, the ringside photographers' cameras snap unanimously with mechanical clicks and shrill whining sounds.

At the point of impact of a punch, the camera often cuts to a slow-motion close-up of the damage being done, and the entire audience gasps as one. The blows don't sound like traditional "movie punches", but are emphasized to sound almost like small explosions. These techniques create an almost surrealistic effect, which is further reinforced by the judicious use of slow motion. To

continued to page 9

oreless

observing a hockey fan's diet, those the ham steak with pineapple. This was also a money-saver (\$3.00), especially since it included coleslaw, french fries, and bread and butter.

The beer, not surprisingly, tasted much the same as that served in any brasserie in Montreal.

The pig's knuckles stew arrived soon after in a layer of fat thick enough to insulate a human body through two Canadian winters. This is a somewhat unfair observation, since I had never before tried pig's knuckles and could not really compare the fat content of this knuckle with others.

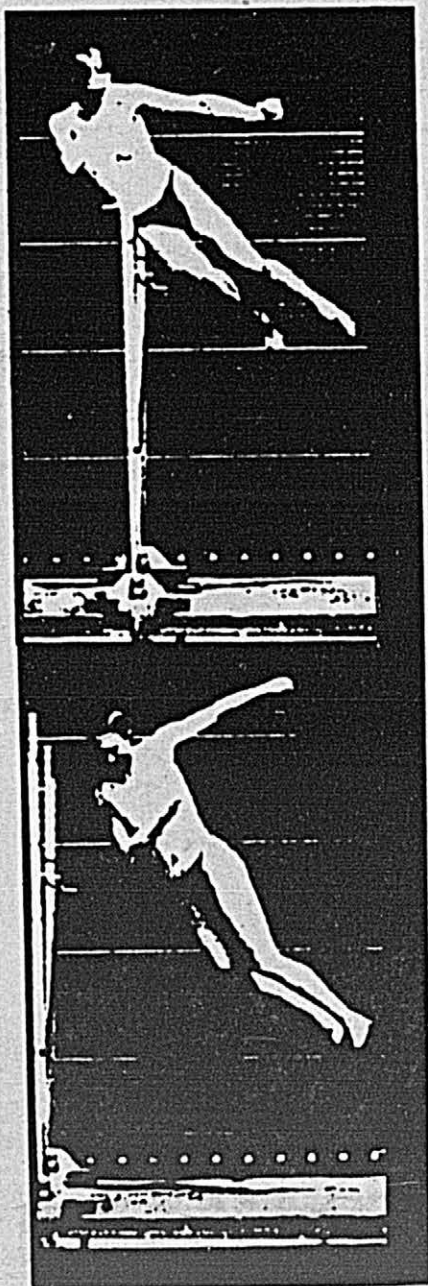
The meat itself was passable although not all-star quality. Unfortunately, the same must be said about the carrots and the potato found offside the knuckle.

All was not lost, however. My companion decided that the ham steak was reasonably palatable, and found the carrots to be in fine form.

The coffee, like the beer, tasted much the same as that found in any brasserie in Montreal.

Although the food would not be worth a replay, the atmosphere made up for the menu's shortcomings by being relaxed and "sportif". There was definitely pre-game ambience, a kinship among the clientele as they waited for the first bellows of Roger Duce's "O Canada".

For any serious sports fan, the action was just beginning — he or she finished the pig's knuckles and was sitting in front of some brasserie TV watching another *Hockey Night in Canada*.



Howard Druckman

In a year in which movies tend to look increasingly like the business propositions that they are, Martin Scorsese's *Raging Bull*, though flawed, is one of a dwindling handful of films that have the scope of grand imagination and the courage to take at least some risks. The flaws become irrelevant, because *Raging Bull*, like *Stardust Memories*, is a statement: It dares to provoke thought, to take chances, to reach for things unknown, or at least unacknowledged in the current crop of Hollywood product. Even as a grand failure, it is a minor masterpiece.

The film is ostensibly about Jake LaMotta, "The Bronx Bull", who won the middleweight boxing title in 1949. Ostensibly, because after talking to LaMotta in preparation for the film, Scorsese and DeNiro kept their distance during the shooting, and the director admits to "changing some things". Scorsese has, in effect, used LaMotta in order to tell the story that he wants to tell.

The film opens in 1941, at the beginning of the fighter's professional career and follows his dogged quest for the championship. While DeNiro's overwhelming performance of a violent, arrogant animal inspires contempt for the fighter, Scorsese's direction and Mardick Martin's screenplay suggest admiration for a man who unconditionally refuses to accept the underworld "help" he must acquire in order to achieve his goal. LaMotta/DeNiro's honorable refusal to succumb to the mob and his contemptible jealousy regarding his wife are opposite manifestations of the self-destructive obsessiveness that dominates his personality.

BROTHER BLUE

"The World's Most Famous Story Teller"

Soul Theatre

Kathy Salamon

"Storytelling," says storyteller Brother Blue, "is a magical, mystical art — most ancient of the human arts — the greatest of the human arts — and the most difficult."

"The stories that we try to tell one another have so many different levels — like a great poem. When you realize what's contained in a great story — levels upon levels — it's magical!"

"In storytelling, there's the story you can buy in a book and you can write down — but there's also the story that comes from your soul. In a good story, you want to tell a story from soul to soul — from the middle of the middle to the middle of the middle. It's like God talking to God."

Brother Blue, or Dr. Hugh Morgan Hill, says he has been a storyteller all of his life. "I just knew I was a storyteller," said Blue. "It's a passion with me — I live for it! That's the whole reason I live, man! It's like a rabbi or a priest. I was born for it... Every time I go out there I think, 'Well, I'll take the weight of the world on me.' It's a total commitment!"

When Brother Blue goes into a story, he is a finger snapper, hand flutterer, dancer, mime artist, singer, musician, and poet. He wears flowers, butterflies, rainbows — symbols in his stories. He can do Shakespearean plays, Greek myths, fairy tales, Aesop's fables, plus his own original stories.

"I have hundreds of stories," said Blue. "I have so many I don't know the number — maybe thousands! Stories are endless. I can make up stories. I can go on forever without repeating a story. I can work with musicians, with drums or a harp, or I can work with nothing — doesn't make any difference. I can tell stories..."

"I'm great in the streets, man. I can hold any crowd anywhere. In the rain I can hold 'em! I once told a story to a three-month-old baby. And he laughed."

"And I don't ask for money when I play the streets. One time — I had my shoes off — and somebody put a dollar in my shoe. And before you knew it, I had twenty dollars. I didn't ask for money, they just did it..."

"But my wife Ruth and me, we're hard up. We don't have much money. We do little gigs all over, but it's a hard life," Blue laughs.

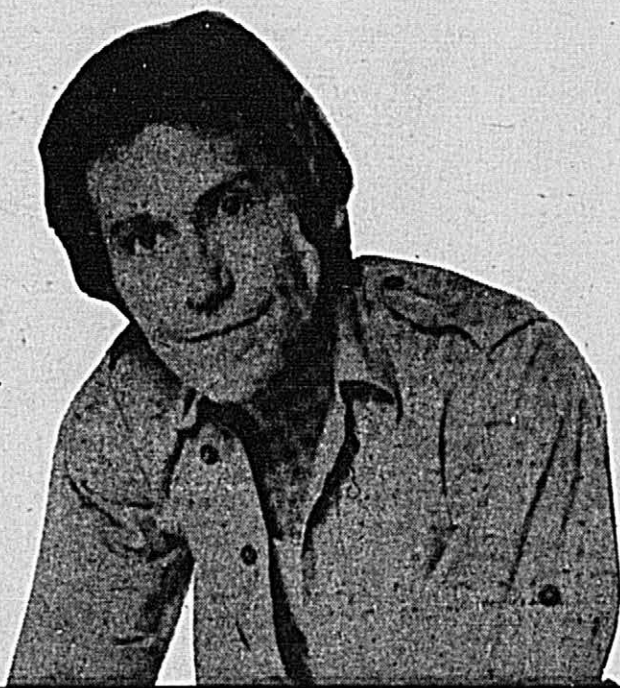
"It's what you might call a hand to mouth existence. You see, we're in a society that doesn't take care of storytellers. We'll take care of pop singers, but we won't listen to anybody telling us a good story. The only people we'll listen to is the preacher, minister, or priest — and then even a preacher won't get but ten minutes. But I try. That's why it's hard. You go out on the street — and try to find somebody doing it regular like Blue. You ain't gonna find nobody."

"Shakespeare, he was a storyteller. He didn't bother to put his plays down on paper. He wrote down his sonnets, but he didn't think of his plays as literary works — they were to be performed."

"But you have to be inspired," said Blue. "You have to want to change the world like Prometheus did bringing fire to the earth. I want to be Prometheus. Man, I want to be the guy that steals the keys from St. Peter and opens up the gates and lets everybody in. Let everybody in, that's what I say. I'd even let the little mice and the rats in."

"I will go anywhere to tell stories. I will play in streets, in subway stations, in saloons, theatres, anywhere. Wherever I go, I'm Brother Blue, the storyteller."

He Shall be Levon



Levon Helm

Adrienne Jones

The beard is gone and he's making it big in Hollywood. There's talk of an Oscar nomination for his role as Ted Webb in *Coal Miner's Daughter*. But Levon Helm is still a rocker at heart. When *The Band* broke up in '76, Helm, the drummer and lead singer, went on to a successful solo career, though not without regrets:

"I was sorry to see it end," said Helm, "I like to think we'll get back together but I've learned... it's best not to push. So I try to stay ready and hope for the best. I left *The Last Waltz* thinking my job was still the same... I was just glad my union card was still intact."

The Last Waltz was a film that marked the end of an era; after 16

years, Robertson, Danko, Hudson, Manuel and Helm played a final set at San Francisco's Winterland, in the company of rock's greatest stars, including Dylan and Ringo Starr. The success of *The Last Waltz* and Helm's performance in it was one of the deciding factors in his election as Loretta Lynn's father in *Coal Miner's Daughter*. His Phillips County, Arkansas good ol' boy image just shines through on film and he has an earthiness and a natural way in front of a camera.

So what is Levon Helm, a rock veteran and talented actor doing touring small clubs on the eastern American and Canadian coasts? And more to the point, what is he doing playing at the Currie Gym

for the Winter Carnival Dance on Saturday night?

The answer is quite simple; Levon Helm loves to rock, any chance he gets. He has succeeded in bringing down the house at the Maples Inn and Le Club Montréal with hits from his *Band* days like "The Night They Drove Old Dixie Down" and "Up on Cripple Creek", as well as songs he has written and performed since.

He's travelling with a new band now, *The Cate Brothers*, a fine R & B group in their own right. They make quite a team.

"*The Last Waltz*" is playing tonight at 8:00pm in Leacock 132. Admission is \$1.00.

Levon Helm and *The Cate Brothers* perform at the Currie Gym 475 Pine Ave. Saturday Feb. 7th at 9:00pm. Admission is \$3.00 and advance tickets are on sale at Sadie's.

McGill will be sampling some great country rock sounds tonight as the 1981 Winter Carnival presents the *Cement City Band* in the Union Ballroom.

Cement City is a versatile group, with the ability to make a smooth transition from one music format to another. They are equally at ease when playing rock, R & B, or country.

Phil Lloyd, one of the founding members of the band, is a vocalist with a rich, raunchy voice. His rendition of "Machine Gun Kelly" brought down the house at the Charley Pride concert in '79, and "What Have I Been Drinkin'" is a song which he delivers with shattering force. Denis Conn rounds out the vocals with a smooth back-up to Lloyd's unique style.

Al Kates and Andy Berman combine their considerable talents to form a strong rhythm section, and Dave Worth and Roly Platt know their way around keyboard, sax and trumpet.

Together, these six guys put out an energy-charged performance that should not be missed.

See *Cement City* at Urban Cowboy Night, Tonight in the Union Ballroom at 8:30pm. Admission is \$1.50.

Today 12:00 noon Student Union Room 310

McGILL ARTS & SCIENCE UNDERGRADUATE SOCIETY

3480 Mc Tavish Street, Rm. B-22,
Montreal, Quebec
H3A 1X9
(514) 392-8950

Nominations for 1981-1982 Executive Positions

President
VP Arts
VP Science
Secretary
Treasurer
Members-at-large (3)
Arts Reps to Stud. Soc. (2)
Science Reps. to Stud. Soc. (2)

Students interested in running for these positions are asked to contact Chief Returning Officer, Jane Gilchrist, Rm B22 of Union Bldg. for information and nomination sheets. Nominations close MONDAY, FEBRUARY 9 at 4:00 PM.

Office Hours: MWF 12:00 - 1:00
TTh 11:00 - 12:00

Election Wednesday Feb. 18, 1981

The McGill Winter Carnival 1981
The A.S.U.S. Entertainment Committee
& Radio-McGill CFRM
are proud to present

LEVON HELM

(formerly of "The Band")

Saturday, February 7th

9:00 p.m.

Sir Arthur Currie Gym

475 Pine Ave.

Admission: \$3.00

Advance tickets are on sale at Sadie's.



&
THE
CATE
BROTHERS



McGILL HAS NEVER

ROCKED LIKE THIS BEFORE!!

Special thanks to the Athletics Department for their cooperation.

Epic

continued from page 6



Scorsese

continued from page 7

successfully use slow motion to depict the fast action of the ring is no small accomplishment, but Scorsese has the talent to do it successfully.

The use of slow motion is especially notable in the final bout. LaMotta is on the ropes, urging Sugar Ray Robinson to give him all he can take. The next shot shows Robinson in the ring, which is surrounded by smoke, silently raising his gloved fist above his head in painfully slow-motion, rage in his eyes, evil on his face. The shot is stark and powerful, lingering just long enough to provoke thought as to whether the suspended moment is real, or in LaMotta's mind, or in Robinson's, or whether it is some absolute version of the moment. The film then cuts to a montage depicting Robinson physically destroying LaMotta, and the sequence ends with the victory being announced as the camera rests on a slow-motion close-up of one of the ring's ropes stained in one spot with dripping blood.

Although the fight sequences last for only about fifteen minutes of the film's two hours, it feels like a lot longer. That sort of intensity is a testament to the talent and daring of Scorsese, who refuses to be complacent enough to make a merely pedestrian movie, and has enough imagination to make a classically great one.

Jim Bouton's *Ball Four* recreated the earthy scenes of young men doing what they do best. Some fans selfishly clung to the notions that Carl Yastrzemski never really dogged it (would Perseus complain of bone chips when he had to face the Medusa?) or that Mantle refused to sign autographs. Heroes whom we have created cannot be tarnished. More responsible spectators can come to grips with the 20th-century idea that athletes are human too, they just don't die that way.

In the dust of Bouton and Kramer emerged the more strident *Out of Their League* by Dave Meggyesy, *They Call It a Game* by Bernie Parrish, and most recently, *They Call Me Assassin* by Jack Tatum. All are written by former or present NFL players and all slam the league for various sins, abuses and demagoguery. Meggyesy's is the best of the lot, the most reasoned and the most outlawed by the league.

Along with these personal stories of athletes comes the fan's own story championed by Roger Angell (*Five Seasons* and *The Summer Game*) and Roger Kahn (*The Boys of Summer* and *A Season in the Sun*). For an idea of their perspective Kahn, an amateur in his youth, recalls the day he

faced pitcher Clem Labine of the Brooklyn Dodgers as Labine was trying to regain his control in practise (Kahn covered the Dodgers for the New York Herald-Tribune).

Kahn and Angell never came close to playing *that* game, for their word is the contemplation, not confrontation of Willie Mays. In the green grass and the sounds of the stands, Angell is a latter-day Shakespeare who describes the baseball season as turning into spring then summer then fall. Angell's "private discoveries of the beauties and complications of this old sport," fill 700 pages.

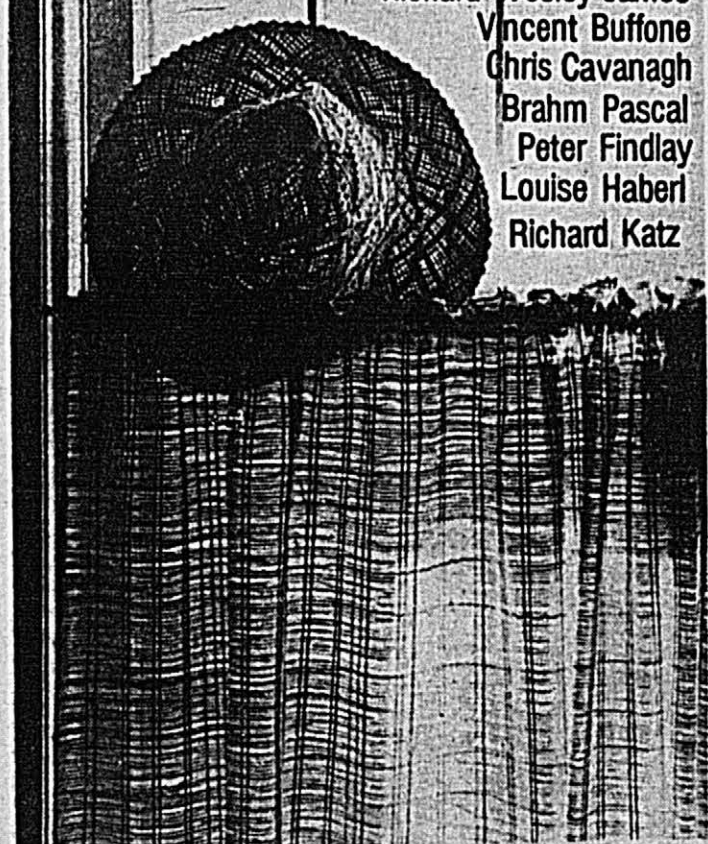
Kahn's *Boys of Summer*, a meditation on the Brooklyn Dodgers in the 1950s and a microscopic view of them now, deals with the people's hero of a day gone by, an era physically symbolized by the apartment building on the site of the ruins of Ebbets Field and the relocation of the empire to Los Angeles, The Opaque. It's a personal remembrance and discovery any fan will warm to. In a more understanding way than Bouton could ever manage Kahn eases fans into accepting the humanity and mortality of the sports hero and of youth lost.



WEEKLY PRODUCERS:

and Anponi, editor

Kimberley Stephenson
Carlos J. Constantino
Richard Wesley-James
Vincent Buffone
Chris Cavanagh
Brahm Pascal
Peter Findlay
Louise Haberl
Richard Katz



Weekly photo / Richard Katz

Today

Camera Club

Everyone is welcome to come and see our annual photo exhibition, being held this week in the basement of the Student Union Building (Room B-06). The McGill Camera Club is holding its third annual photo contest, open to all students.

Lunchtime Concerts

Let McGill musicians serenade your otherwise lifeless lunch — come to a FREE lunchtime concert today in Players' Theatre 3rd floor of the Union Building at 1:30pm — flute and piano duets, trombone trios and more...

Department of Anthropology

Presents: David Denton (PhD candidate in Anthropology, McGill) speaking on *Aboriginal Hunting Groups: Implications of Recent Archaeological Research in Subarctic Quebec*. Today at 4pm Leacock 720.

Northern Studies Film Series

"On to the Bay" and "Some Natives of Churchill" will be shown at 12:30, in Leacock, Room 219. FREE.

Radio McGill

Like to go to the movies free of charge? Today, at 12:15, 1:15, 2:15, 3:15 Radio McGill gives a pass for two to the SEVILLE theatre. How to win? When you hear the trivia question announced on the air and you have the right answer, phone us at 392-8938 or run down to room B-11 in the basement of the Union Building. The first McGill student with the right answer gets a pass for two to a movie tonight. Music and movies from CFRM.

Engineering Blood Drive

Last chance. 10am till 6pm today McConnell Engineering Building.

Judges

Those who have volunteered to judge debates at the Winter Carnival Debating Tournament this weekend are asked to attend a session today at 12:30pm, in room 302 of the Union Building. If you haven't signed up but are interested in helping out, do stop by. You can also drop by Room B-16 of the Union Building this afternoon. We need you help! Lots of fun to be had and no experience necessary.

News Department RADIO MCGILL

There is a compulsory meeting taking place today for all members of the News Department. Meet at three (3:00pm) at Room B11 of the Union. All McGill students interested in joining the News Department are cordially invited to attend.

Allan Fotheringham

This renowned journalist and syndicated columnist will be speaking today at noon in the Student Union Ballroom. Sponsored by the Debating Union, Winter Carnival and Ed. U.S. It's free!!

McGill Advertising Club

This week's presentation will be on "Print Advertising and Business Publications" by Bob Elliot of Maclean-Hunter. The event will take place today in room B09 in the Union Building at 1:00pm. The activity is open to members only.

ASUS

Important Council meeting, 5:30pm, Union 425. Agenda: ASUS Referendum.

suite à la page 11

Easy drinking
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Winter Carnival
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Party afterwards

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Friday, February 6th

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Saturday, February 7th

Manhattan

7:00 & 9:30 Leacock 132



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ONLY A FEW DAYS LEFT TO PARTY WITH WINTER CARNIVAL 1981!



Today

- 12:00** *Brother Blue*, renowned story-teller, performs in a room T.B.A. Sponsored by the Program Board, the A.S.U.S. and the English Dept.
- 12:00** *Allan Fotheringham* will speak on "The Canadian Political Scene" in the Union Ballroom. Co-sponsored by the Debating Union. Free.
- 8:00** *THE LAST WALTZ*, featuring Levon Helm and "The Band" will be shown in Leacock 132. Admission is \$1.00.
- 8:00** *DRACULA*, a play by Hamilton Deane and John L. Balderstone, will be presented by the Players' Club in the Players' Theatre, 3rd floor Union Bldg. Admission is \$2.50 for students, \$3.50 for general public.
- 8:30** *Urban Cowboy Night* in the Union Ballroom with the country rock sounds of

Friday, February 6th

The *Ski Trip* of the year! (all day and far into the night). Buses leave the Union Bldg. at 7:30 a.m. and return at 1:00 a.m.

But for those of you who are staying in town...

- 8:00** *DRACULA* in the Players' Theatre, 3rd floor Union Bldg. Admission is \$2.50 for students, \$3.50 for general public.
- 7:30** *Beer Drinking Contest* at the Lambda Chi Alpha Fraternity, 3505 Peel St. Party after.

Saturday, February 7th

7:00 *Hockey Game* McGill vs. Chicoutimi in the McConnell Winter Stadium.

9:00 **IT'S THE MAIN EVENT!** The Final Rock'n'Roll Dance featuring (if you haven't already heard) *LEVON HELM AND THE CATE BROTHERS* in the Currie Gym, 475 Pine Ave. Admission is \$3.00 and advance tickets are on sale now at Sadie's. Co-sponsored by the A.S.U.S. Entertainment Committee and Radio McGill CFRM.

AND DON'T FORGET...

Photo Exhibit Feb. 2-5, every day 10 till 5 in the Camera Club Office in the Union Bldg.

AND

This is the last day of **ENGINEERING BLOOD DRIVE**, so go to the McConnell Engineering Bldg. Common Room, between 10 and 6 today and get a pint for a pint.

This ad was sponsored by O'Keefe.

Winter Carnival would also like to thank Radio McGill CFRM for their help and support!

THE CEMENT CITY BAND.

Admission is
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Political Gadfly ALLAN FOTHERINGHAM



Columnist for Southam News

and

syndicated journalist,

will speak today,

February 5, 12 noon

Topic:

The Canadian Political Scene

Student Union Ballroom

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COPIEVILLE

DailySports

Concordia edges past McGill, 67-66

by Mel Timmy

The scene is a smoke-filled room crowded with six budding writers. They are sitting, standing, walking and pacing around trying to put together an idea for a thriller. Only one idea catches: a basketball game, the ultimate confrontation...

Sid: I like the idea Leo but why don't you elaborate a little?

Leo: Okay Sid. The two teams will be McGill and Concordia. Both teams are fired up. Concordia, because they lost their last meeting with McGill, and the Redmen because they like the idea of staying in first place.

Concordia jumps off quick but before seven minutes have gone by the score is tied four times.

With two minutes remaining in the first half, and the score tied at 32, Concordia forward Gary McKeigan is fouled while shooting and goes to the line for two. He misses both but somehow manages to get the rebound. He shoots again, but comes up empty.

After a couple of nice baskets and a three-point play by Concordia forward Nick Arakgi, the half ends with the Stingers leading 39-36.

Well guys what do you think?
Marvin: It's good, but the ending is lousy.

Leo: Alright. How about a last second rush by a McGill guard? He misses the shot but follows his rebound. He scores as the buzzers sounds to end the half. It ends 39-38 for Concordia.

Buddy: That's okay. Hey, I hear Gordie Brabant is available to play the part.

Leo: If you thought the first half was hot the second is burnt, twice as intense and even more exciting. Rookie McGill forward Ron Penston makes shooting look easy, hitting three bombs in a row.

With 16 minutes left and Concordia leading, 47-46, calls its first time-out of the half.

Four minutes later after two more bombs by McGill's local "terrorist" Ron Penston and a basket by McGill forward Rick Rusk, forward Lou Fraquelli goes to the line with two shots and down one-point. He hits the first and misses the second.

Ronald: Talk about excitement!
Leo: You bet!

Leo: The game is now tied at 53 and the crowd is going berserk.

Then, with only four minutes remaining McGill is down by seven.

Sid: Don't you think Concordia is pulling away by too much?

Leo: Don't worry Sid, it just makes for an even better finale.

With one minute and 11 seconds remaining, reliable

rookie Willie Hinz, fouled on the play, scores an impossible basket to narrow Concordia's lead to 65-64. He misses his foul shot.

But have no fear, there is Redman Rusk getting the rebound. He misses the easy two-pointer and Concordia's forward "Solid" Solomon comes right back to up Concordia's lead to three.

But wait, it doesn't end there. The "terrorist" comes back for McGill, this time lighting up a bomb from the corner, making it 67-66.

Concordia, with 28 seconds remaining, calls a time-out. 28 seconds left on the clock, all they have to do is hold the ball. As the Concordia time-out ends, McGill calls another and back to the benches the two teams go.

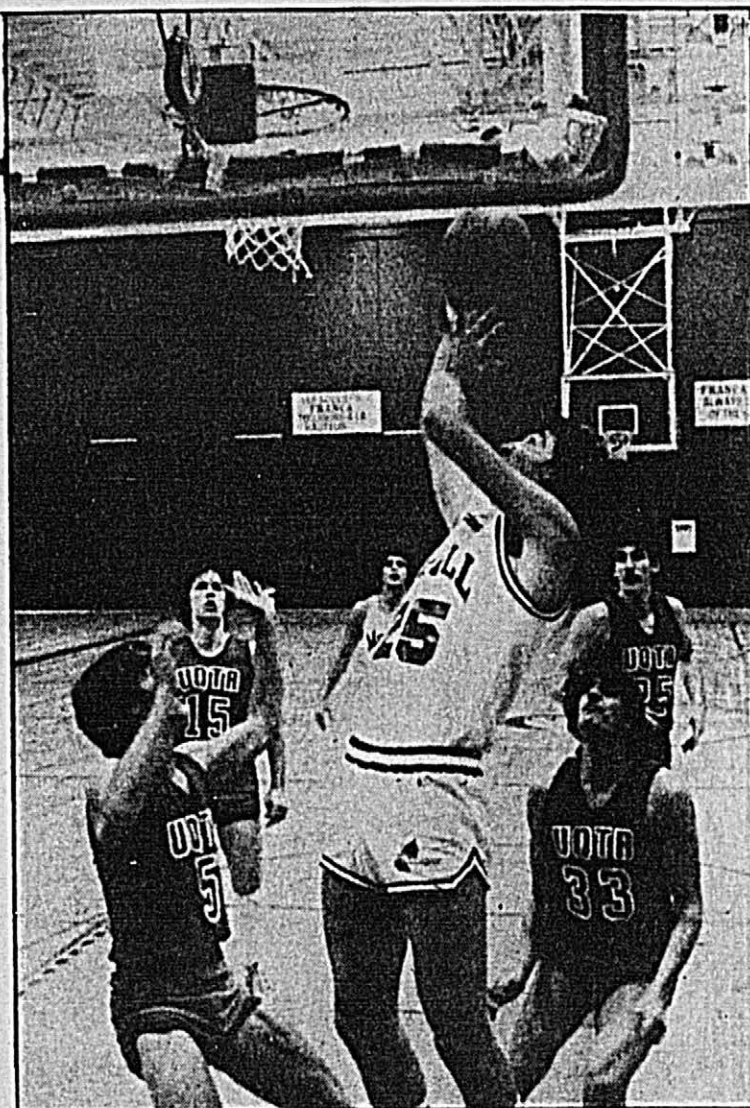
Concordia finally takes the ball out, McGill pressures, but the Stingers get down the court easily. A beautiful pass ends up in the hands of Concordia forward Nick Arakgi and it looks as if the game is iced, but wait...

Sid: Again!

Leo: Yup... Is that Arakgi's foot on the line? Yes it is, and McGill is given a belated Christmas present. With 19 seconds left and down one, McGill calls a time-out.

McGill inbounds the ball. The crowd is going wild... 18 seconds... 17 seconds... unfortunately so is the Concordia defence. Frustrated, McGill can't get a decent shot off. Time runs out, they lose 67-66.
Marvin: Why didn't you just give it a happy ending and let McGill win it? They deserved it for never giving up.

Leo: Yea, but I figure this makes it a good lead-in for a sequel, you know, a rubber match.



McGill scullers take the plunge

by Elise Ayles
and Louise Edmonds

The 1981 rowing season is already underway. Eighty enthusiastic McGill rowers have begun winter training under the direction of coaches Jeff Shaw, Jeff Craig and Atalbio Magioni.

After extensive negotiating with the City of Montreal, the Olympic facilities were made available for practices. These outdoor tanks are recognized as the best facilities north of Mexico and the most efficient of the three existing in Canada.

Serious training has already begun in the tanks despite the late date of the first competition, the Dad Vail Regatta in Philadelphia, May 9th.

Aside from training, the McGill Club hopes to recruit future rowers and encourage

the development of the sport in Quebec, through a number of programs.

McGill intends to hold introductory clinics (sponsored by the Royal Bank), on rowing for students from age nine to nineteen.

In addition, the Canadian Amateur Rowing Association (CARA) will be offering clinics on coaching and officiating.

Hopefully next year the McGill Rowing Club will have a significant number of certified coaches enabling it to introduce rowing into the McGill instructional program.

With winter training already underway, upcoming competitions in the planning and receptions for visiting clubs initiated January 24th (Kiddi Viddi Rowing Club of St. John's, Newfoundland) rowing is definitely growing at McGill.

Intramural doodles

Men's Indoor Soccer

There are eight divisions in this year's indoor soccer league; the following teams are undefeated: the Predators, Rock N Rollers, Montoneros, Arya, Spark, Grog, Teamsters, Conquistadors, Foreigners, Gardner and Woon Sams.

Men's Volleyball

Toubib is undefeated with six wins and zero losses and three teams are tied with four wins and two losses, MCSS, Interdicts and Pickups.

Men's Broomball

The Faculty Division seems to be the most competitive of the two leagues. The Beer Police and Engineering F are both fighting for 1st place, having tied 1-1 in a recent match; Beer Police is in 1st place with five wins, zero losses and one tie, while Engineering F has four wins one loss and one tie. In the Open League, MPC is undefeated with five wins and zero losses and is looking forward to competing after the playoffs with Beer Police and Engineering F. The playoffs should be highly competitive and the above three teams are the teams to watch.

Men's Floor Hockey Faculty League

P.E. II and Potters are tied for first place, both with two wins and zero losses; in the Open League Force IV and the Nightsticks are both tied for first place.

Either for lack of popularity or interest on the part of racquet sports enthusiasts, the Intramural Department has decided to extend the deadline for sign ups until Friday the 13th (February). The following sports are still open: Table Tennis, Squash, Racquetball, Badminton.

Today

Canada's Charter of Rights

The Language Issue, discussion luncheon sponsored by the PSSA, with Professors Latouche and Mallory in Leacock 425 at 12:00. Coffee is served, bring your lunch.

Winter Carnival

12:00 Brother Blue in Union 310
12:00 Allan Fotheringham will speak on the Canadian Political Scene in the Union Ballroom. Co-sponsored by the Debating Union. Free.
8:00 The Last Waltz starring Levon Helm and The Band in Leacock 132. Admission is \$1.00.

8:30 Urban Cowboy Night in the Union Ballroom with the country rock sounds of CEMENT CITY. Admission is \$1.50. And don't forget Levon Helm and the Cate Brothers at the Currie Gym on Saturday, February 7th at 9:00pm. Admission is \$3.00.

Pal Upillon

Get a spilled jump on the weekend, come to the PSI U Hangover Pub-Nite from 9:30pm to 1:30am at 510 Pine Ave.

Young Frankenstein

Mel Brook's hilarious comedy. Today at 3:30 in Leacock 219, and 8:00 in Leacock 26. Admission is \$1.50. Brought to you by the McGill Comedy Club and the Transylvanian Surgeons Association.

McGill Ski Team

Important general meeting today. The location of this weekend has been changed, and for those who did not sign or fill out the official eligibility sheet, today is your last chance! All members are expected to attend. Also there will be the sign up for the slalom race of Feb. 14-15. Room B01 of the Union at 5:15pm.

Association of German Language Students

The Film "Erika's Leidenschaften" will be presented today in the German Lounge at 4pm.

World Hunger Committee

Meeting today from 5 to 6pm in Rm. B01 of the Union Building. All are welcome. Drop by and check it out!

FRIDAY

Championship of the Chuggers

At Lambda Chi Fraternity 3505 Peel St. enter a team of your five fastest drinkers Friday February 6, 7:30. To enter a team call 288-6717. Party to follow.

Christian Science Organization

A time to "draw nigh to God" through readings, prayer, and thanksgiving. Friday, 6:30pm, top floor of the Newman Centre, 3484 Peel. Everyone welcome.

Winter Carnival

The Phi Delta Theta fraternity is having its first party of the semester to celebrate. Everyone is welcome to take part in party-time fraternity style, especially those coming back from the ski trips. Our party goes until 4am. Friday, Feb. 6th 3647 University (near Pine) The Red House.

Association of German Language Students

STAMMTISH tonight at 7pm at the Café Prague, on Bishop's Street. The film for today is unfortunately cancelled.

SATURDAY

Polish Students Association

Presents "Polka Fest". Come dance the old fashioned way, Saturday Feb. 7, Student Union cafeteria, 8pm. Students \$2.50 at the door. Hear live polka music!

Savoy Society

Believe it or not, opera fans, Saturday's rehearsal is in our famous 4th floor studio, Rm 425. Please be there at 11am.

THE STUDENTS' SOCIETY
OF MCGILL UNIVERSITY



McGILL STUDENT CONFERENCE ON ENERGY

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Étudiante sur
l'Énergie
Organisée par
McGill



McGill Student
Conference on
Energy

11 - 14 Février 1981
February 11 - 14, 1981

Tickets for each topic will be
distributed at both Sadie's
stores starting
TODAY, February 5, 1981.

• • • • •

Due to limited capacity, there
are only 75 seats for each
topic. The tickets will be
distributed on a "first come,
first served" basis. When extra
seats do become available, it
will be publicized all over the
campus.

• • • • •

We look forward to seeing
McGill students at the Energy
Conference. For further
information, call Ronda
Diamond at 392-8916.

• • • • •

The Energy Exhibition begins
February 9th, 1981 and runs
until February 14th in the
University Centre.

Wednesday
11/2/81
8:30 - 12:30

Topic: Canada in the International Setting: Her Role as an Energy Resource Nation
MR. ENRIQUE IGLESIAS, Secretary General of the United Nations Conference on New and Renewable Resources of Energy
MR. ROBERT SADOVE, Senior Energy Advisor of the World Bank
HIS EXCELLENCY THE AMBASSADOR AGUSTIN BARRIOS GOMEZ, Mexican Ambassador
MR. MARK McGUIGAN, Federal Minister for External Affairs
MR. JOHN PORTER, President of IPAC (Independent Petroleum Association of Canada)
MR. DOSMAN, Professor of Political Science, York University

Thursday
12/2/81
8:45 - 11:30

Topic: Resource Valuation
MRS. JUDY EROLA, Minister of State, Mines
MR. MIKE WILSON, M.P. for Etobicoke Centre, P.C. Energy Critic
MR. GEORGE ASHE, M.P.P. for Durham West, Parliamentary Assistant to Minister of Energy, Ontario
MR. PAUL DAVENPORT, Professor of Economics, McGill University
MR. HANS MACIEJ, Representative from CPA (Canadian Petroleum Association)
MR. BERUBE, Minister of Energy for Québec

Thursday
12/2/81
14:00 - 16:20

Topic: Jurisdiction, Taxation, Resource, Revenue
DR. DAGHER, Manager of Corporate Planning, B.P. of Canada
MR. LEO BARRY, Q.C., Minister of Energy for Newfoundland
MR. E. COWLEY, Minister of Energy for Saskatchewan
MR. MARC LALONDE, Federal Minister of Energy
MR. JIM GREY, President of Canadian Hunter Limited

Friday
13/2/81
3:45 - 11:30

Topic: Alternative Sources: Its Impact on Canadian Resources and Technology to the Year 2000
MR. STEVE RANKIN, President of Cape Breton Development Corporation
MR. D. S. LAWSON, President of Atomic Energy of Canada Ltd.
MR. D. J. CAMERON, Manager of Renewable Resources, Imperial Oil
MR. TOBY GILSIG, Director of Power Stations Project, Hydro Québec
MR. IAN EFFORD, Director General of Conservation and Renewable Resources for Energy, Mines and Resources Canada

Friday
13/2/81
14:00 - 16:30

Topic: Effects of New Technology on Conservation of Energy and Environmental Protection
MR. JOHN HICKMAN, Trustee, Oceanic Society
MR. IAN WADDELL, N.D.P. Energy Critic
MR. JOHN MOELAERT, Founding Member of the Canadian Coalition for Nuclear Responsibility, Representative of Greenpeace
MR. DON HOSKINS, Manager of Environmental Affairs for Shell Canada, President of PACE (Petroleum Association for the Conservation of the Canadian Environment)
DR. MUNGAN, Canadian Petroleum Association
MR. J. GERIN, Senior Deputy Minister, Science & Technology, Government of Canada



YOU WON'T WANT TO MISS IT!

GASTRONOMICAL GORGE-OUT

Looking for a way to get out of the
kitchen on Saturdays?

Well, the Newman Centre will do the cooking for you
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It's a great way to relax after a day in the library or
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Dinner is served at 6:30pm every Saturday.



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